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THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. IV. Single Copies 10 Cents. SAN FRANCISCO, CAL., JULY-AUGUST, 1901. No. 4.

Miss Dolores M. Jeffrey of New York.

We take pleasure in presenting to our readers a fine portrait of Miss Dolores M. Jeffrey of New York. Miss Jeffrey has studied the banjo under Prof. Graeber and has made the most wonderful progress. She is an unusually talented little personage; her technique and touch is marvelously brilliant. Her parents are at present traveling, Miss Jeffrey preferring to remain in California to complete her studies. Miss Jeffrey is not only a shining light on the banjo; her talent does not stop there. She is one of the most graceful and daring horsewomen we have ever seen. On June 30th she won the trophy given by the San Rafael Hunt Club, distancing fifty ladies and gentlemen. Miss Jeffrey is also a favorite in the race to be held on July 20th, the trophy of which she will undoubtedly also annex, and we may venture to add, should there ever be a prize given for banjo playing, Miss Jeffry would be a very dangerous competitor. Her pleasing personality and remarkable quality of her playing has won for her many friends. Her favorite selections are those from the old masters, which she plays with consummate skill.

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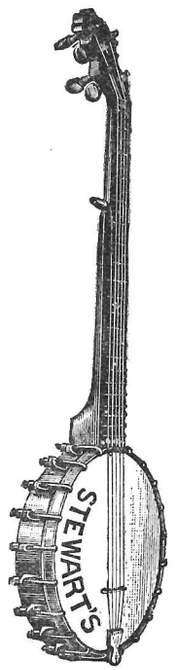

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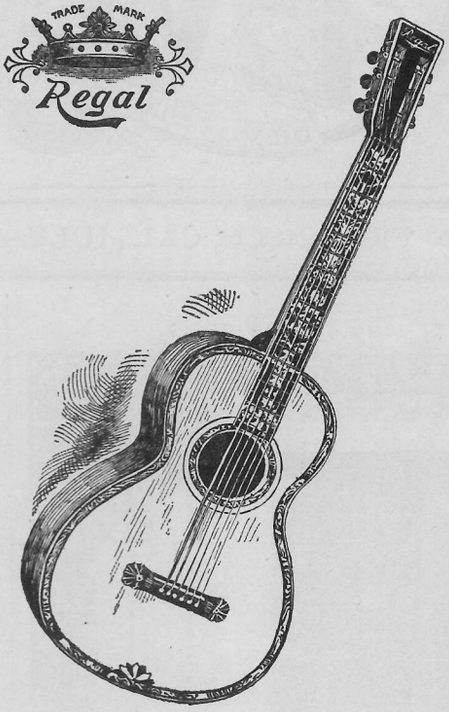

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THE REVEILLE
DEVOTED TO THE BANJO MANDOLIN & GUITAR

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

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$1.00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year.

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

JULY-AUGUST, 1901

Prof. Graeber's Mandolin Club participated in the entertainment and dance given in Native Son's Hall by Alta Parlor No. 3, N. D. G. W. Friday evening, May 24th. It is needless to add that they played in their usual fine style.

Walter Clarkson's Mandolin and Guitar Club played at an entertainment given by Valley Lodge No. 30, A. O. U. W., in Assembly Hall, Friday evening, May 10th. They played "The Holy City" and "The Fortune Teller" March.

On Thursday evening, June 27th, a benefit was tendered to Chas. E. Wright. The affair was a decided success. The hall was completely filled and netted a handsome purse. Among the items on the programme was Prof. Graeber's Mandolin Club, who, it is needless to say, acquitted themselves to the satisfaction of all.

Mr. J. Howard Mansfield (Brother of Prof. D. Mansfield) is rapidly coming to the front as a performer on the banjo and mandolin. He played in the McDonough theatre on June 13th, and was pronounced to have been the best on the programme. He was with the Miller-Owen Vaudeville Co. The banjo solo (an arraignment of his own) was particularly good and brought forth tremendous applause.

CHURCH OF THE ADVENT CONCERT.

On Tuesday evening, May 21st, the following programme was given in Golden Gate Hall.

PROGRAMME.

Prof. Graeber's Mandolin Club acted as orchestra, and they filled the position to perfection. Every number was loudly recalled. The singing of Miss Marie Louise Heppner was superb. In this number was introduced a novel feature. Instead of the singing being accompanied with a piano, she was assisted with two guitars in the hands of Miss Elsie Tooker and Mr. H. I. Bennett. The effect of this combination was indeed very pleasing and at once demonstrated the fact, that the guitar is the best instrument to accompany the voice, when in the hands of a good performer.

E. J. Appleby and H. L. Hastings played several banjo duetts at an entertainment given by the Native Sons of Vermont, in Odd Fellows' Hall, Friday evening, June 7th. Their part was well rendered and it was undoubtedly one of the best numbers on the propram.

Prof. D. Mansfield, who has been contributing several pages of music to the Reveille each issue is about to publish a banjo instructor, with lots of valuable information and up to date ideas. The two guitar books Prof. Mansfield has put on the market are meeting with great success.

Prof. Samuel Adelstein's Mandolin Orchestra played several selections at an entertainment recently given for the benefit of the Emanuel Sisterhood. Among the selections played were Profumi Orientali, Valser Celebre and Intermezzo Cavalerria Rusticana.

A Benefit Entertainment for the S. F. Boys' Home, 1201 Treat Ave., was held at Golden Gate Hall on Thursday, June 27th. Prof. Clarkson's Mandolin Club rendered two selections as follows: Valse, "Belle of Cleveland" and "Holy City."

"Evangeline," by C. E. Pomeroy, is the latest good thing published by C. L. Partee for all instruments. Order from C. L. Partee, 5 E. 14th St., New York, and kindly mention the Reveille.

DOLLARS IN ODD SHAPES.

Under the law a silver dollar may be a grain and a half over weight or a grain and a half under weight, and this "limit of tolerance" applies to all of our silver coins. In other words they are not allowed to vary more than that much from the standard. In the case of gold pieces the limit is half a grain either way, up to the eagle; a variation as much as one grain being permissible in the ten and twenty dollar pieces.

Whenever a fresh batch of dollars is turned out at the mint samples are forwarded to the Treasury at Washington, where they are put through a very curious process. Each dollar is first weighed on exquisitely delicate scales to make sure that it is heavy enough and yet not too heavy. Then it is passed between two steel rollers again and again, until it is flattened out and transformed into a thin strip of silver—a sort of ribbon—a foot and a half in length. Then it is put beneath a little machine provided with several punches, by which hundreds of tiny disks are punched out of the metal strip.

Now, the object of this performance is to obtain samples of metal from all parts of the dollar, inasmuch as it is conceivable that one portion might be richer in silver than another. The little disks are shuffled together, and a few of them, taken at random from the lot, are subjected to an assay. Thus the fineness of the material of the dollar is ascertained with absolute accuracy, and, the weight having been already determined, the value and correctness of that coin are perfectly known.

The sample pieces having been found correct it is inferred that the entire batch is all right.—Saturday Evening Post.

Typo's Knowledge of Music.

By D. MINOR.

Music Lesson VII, continued. (2)

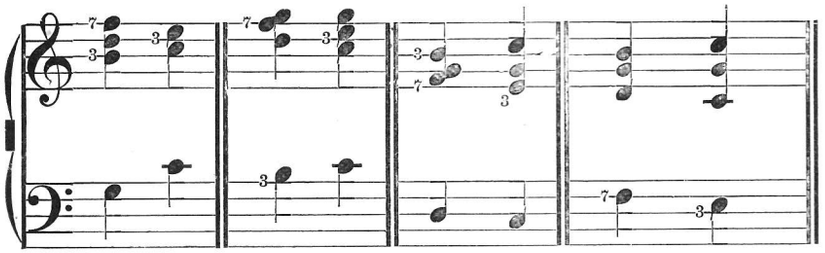
The fifths in fundamental seventh chords can flow up or down, to either of the notes in resolution chords, therefore the fifths in resolution chords are omitted; or two tones in fundamental seventh chords flow to one in resolution chords. The resolution chord that follows the chord built on an inverted base note has the fundamental fifth.

It is an established fact that the fundamental seventh and the dominant seventh are two names for the one or same degree. [It is known also as the minor seventh, and the flat seventh.]

Under the heading Modulation, it will be clearly illustrated how new keys may be entered by resolutions of different notes.

Scale degrees govern in harmony, and that the intervals in a fundamental chord are the same as in its scale, but that each inverted base note has its own set of intervals, so as to identify each inversion. In subsequent illustrations the same principle will be followed, omitting the figures, excepting the fundament thirds and the seventh.

The following is the plainest way of illustrating the resolution of the third and of the fundamental seventh, built on the fundamental base note g, the fifth (dominant) in c, and on the three inverted base notes in that chord:



It will be perceived that the dominant seventh chord when employed in its own key is so close to the tonic chord that no accidentals are required to form the intervals—or the notes in a dominant seventh chord are used in common with its tonic, [or the signature of the tonic governs the intervals that form its own dominant seventh chord.] This principle will govern every dominant seventh chord and their inversions in any key—write and analyze them, then play them.

The meaning of the word dominant is: ruling, prevailing, governing; the fifth of any key governs its tonic in harmony, and that is why the fifth is called dominant.

When the fundamental seventh is added to any fundamental seventh base note, that base note becomes the fifth (dominant), because the resolution of the third, and of the fundamental seventh in that chord, leads to the tonic chord of that fifth.

The fifth is the only degree in a key that will lead direct to its own tonic through the resolution of the third, and of the fundamental seventh, as each of the other degrees in that key are fifths in another key, [or all other degrees in that key are fifths of new keys, and when the fundamental seventh is added, the resolution of the third, and of the fundamental seventh, leads to the tonic chord of that fifth.]

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Before a burglar could tunnel into the money vaults of the new Philadelphia mint he would have to pierce a solid rock so full of veins of water that the smallest opening is immediately flooded. The gold vaults are of steel, seven inches thick, and the silver is protected by one inch of steel. Silver is kept in such bulky shape that it could not be carried away except with drays.

IN HONOR OF OLE BULL.

San Francisco Once Presented Ole Bull with a Wreath of Gold.

Mayor Phelan has received an elaborately inscribed invitation from "The Committee for the Ole Bull Memorial," Bergen, Norway, to attend the unveiling of a statue (erected in honor of the celebrated musician) at Bergen, on Norway's Constitution Day, May 17. As the famous musician will be remembered by many in San Francisco, where he performed on several occasions, the invitation and accompanying sketch of his career will have a special interest:

"Honorable James Phelan, Mayor, San Francisco—Sir: In grateful rememberance of the many and varied ties which bound our honored countryman, Ole Bull, to the United States of America and of the homage rendered to him there, the Memoral Committee permit themselves hereby the honor to inform you that the unveiling of his statute will take place on Norway's Constitution Day, the 17th of May, this year, at 10 A. M., in Bergen, Norway.

"Bergen, April 27, 1901."

Mayor Phelan cabled the following reply: "San Francisco sends her tribute of respect."

The following sketch of the life and achievements of the great performer accompanied the invitation:

"Ole Bull, the Paganini of the North, was born in Bergen, Norway, on the 5th of February, 1810. He was at first bent upon an academical career, but as a result of his remarkable musical talents, he devoted himself entirely to the study of music. He became one of the greatest violinists of the age, and his interpretations of Norweigen folk music was masterly. Having as a young man made his first appearance in Italy, his reputation soon spread over the whole civilized world. There was not a city, from Moscow to Alexandria, from Italy to Great Britain, which he did not visit. He enraptured his audiences wherever he came, the greatest of contemporary geniuses were his friends and admirers,

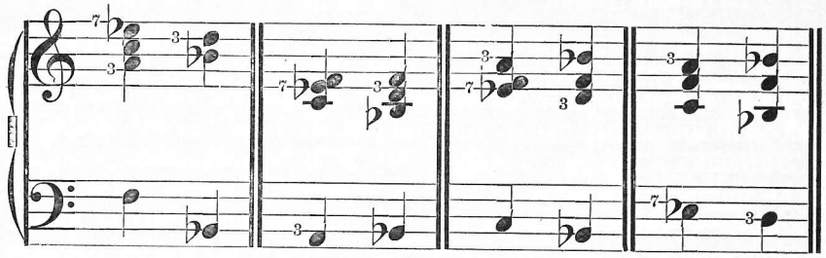
and sovereigns and princes showered upon him gifts and decorations. He was made an honorary member of numerous musical unions and societies of artists, and met with enthusiastic reception from the students of all countries. Nor were his successes in the United States less. His tours from Quebec to Havana, from New York to San Francisco, were one great triumphal march. He received the freedom of New York City and several other cities; a presentation of a crown of gold was made him by the Senate of Washington; he was the recipient of a laurel wreath of gold in San Francisco, and innumerable honors and presentations followed his path to the last.

"He earned millions, but he was a great idealist and sacrificed all to society and his ideas. He played for the benefit of charities, bringing them in hundreds of thousands, and there is not a country he visited which did not receive its share. He was, moreover, a true patriot. He spent millions in the purchase of land in America for the purpose of gathering Norwegians into one State, which, to use Ole Bull's own words, 'should be the foundation of a new Norway, hallowed to freedom, baptized to independency and protected by the mighty Star-Spangled Banner.'

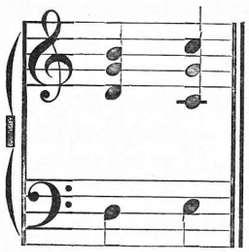
"Ole Bull was, furthermore, the founder of the national stage of Norway. He returned home ill from America in 1880 and died at his villa residence, Lysoen, near Bergen. His funeral was that of a sovereign's. A score of large steamers escorted the vessel which brought his body to Bergen, where he was buried amidst unsurpassed tokens of honor and sympathy."

Music Lesson VII, continued. (3)

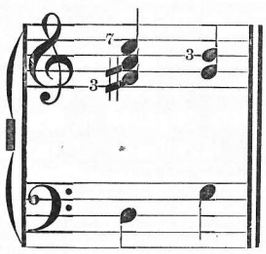
The following is the plainest way of illustrating the resolution of the third, and of the fundamental seventh, built on the fundamental base note f, the fourth (sub-dominant) in c, and on the three inverted base notes in that chord:



When the fundamental seventh is added to the common chord on f, the fourth in c, flats can be used in the resolution chord to form the intervals, and the resolution of the third, and of the fundamental seventh, leads to b flat major—f is the fifth of b flat. See the Lesson on Modulation.

Each note in a chord is a part. A common chord has three parts; in Lesson VI, a rule is given stating which degree can be doubled to form four parts; the first inversion in c can follow the second inversion in g, the fifth (dominant) in c, [or in the key of g] as they have a common note, and the other notes flow to the nearest note; and it will be perceived that the fundamental seventh chord has four parts, and in analyzing the chords built on the fundamental and the inverted base notes, each degree in that chord will be found in the first part, or that each degree appears in every part; and the resolution of the fundamental seventh appears in the same part. And when in two successive chords a common note [note on the same degree] appears, it must remain in the same part in the next chord.

The fundamental or dominant seventh can be added to a minor common chord. Common chords built on the second, third and sixth degrees in a major scale are minor.

When the fundamental seventh is added to the common chord on d, the second in c, the resolution of the sharp-third, and of the fundamental seventh, leads to the tonic chord of g major—d is the fifth of g.



The third in the common chord built on d, in c, is minor, and when the fundamental seventh is added to it, the third [f] has to be made a major third by elevating it with a sharp, and becomes the leading note to g, or in other words the third and the dominant seventh must both move alike by half steps. The interval in the resolution chord is major. The pupil can write on ruled music paper the three inversions on the same principle heretofore illustrated.

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An important sale of autographs which took place in Vienna, musicians were honored above all others; their autographs fetched more than those of sovereigns, poets and painters which were sold at the same time. An unpublished "Marriage Cantata" by J. S. Bach sold for 1980 crowns; 2100 crowns were given for a simple sketch of Beethoven for his song of "Mignon," words by Goethe, and 620 crowns for a polonaise for military music. A letter from Beethoven to the composer K. Stolz, was sold for 432 crowns and a valse 420 crowns. The final chorus of an unpublished cantata by Joseph Hayden amounted to 580 crowns and an air by Gluck 804 crowns. Under these conditions it will soon be only millionaires who can possess a scrap of writing by the grand composers.

The song, "What a Batchler Girl Might Do," published in sheet music form may be had at this office.

"Coon's Doin's for the Banjo," in this issue is a fair sample of what Mr. Thomas Conlin, of Hollister, Cal., can do.

"CITY OF THE DEAD"

Recent Wonderful Discovery at Alexandria in Egypt—Subterranean Town.

The most important discovery at Alexandria, Egypt, both in ancient and modern times, has lately been made through a happy accident. While an ordinary laborer was working at Korn El Shogafa, one of the dirtiest and most neglected quarters of the city, his pickax came against a rock which gave a hollow echoing sound. The man informed the authorities, and on the place being excavated a most wonderful sight presented itself to the spectators. It was no less than an astonishing large and elegant "city of the dead" with its hundreds of corridors, temples of beautiful sculpture and artistic skill huge cemeteries with their skeletons more than ten centuries old, five sarcophari, hundreds of pillars majestically standing in that beautiful but dim, solemn necropolis. No less than four stories are found in this wonderful subterranean city.

One of the most perfect and beautiful buildings is a fine temple, supposed to be of the epoch of Seprimus Severus. In the front part is a tomb with a large relief representing the mummy of Osiris reposing on a funeral bier. Anubis with one hand holds towards him a Greek libation cup, while the other hand is placed on the heart of Osiris. The bier of Osiris is supported by a finely sculptured lion, which holds in its paw the pen of Truth.

Underneath the lion are three canopic gods, while to the right and left are gods Thoth and Horus. There is a smaller relief to the right side, representing the two goddesses Isis and Nepthis weeping, while to the left stands an imposing picture representing the priest Herheb, the priest of funerals, clad in the garb of panthers' skin and reading the Book of the Dead to a female, probably Isis, who brings offerings.

There are in this temple three important sarcophagi, the largest of which contains two sculptured masks of Comedy and Tragedy, while the other two, on the right and left, are the same, containing two heads of the Medusa. In the center is Apis receiving the offerings of Isis and Horus, who is carrying necklaces for Apis. Then we have two life-size figures of the gods Set and Anubis, each with a cuirass and a rod of office, and their attitude resembles that of Roman officers. On either side of the door are two figures, a man and woman—the latter having her hair done in the Roman style, but the pose is quite Egyptian.

On the left, opposite the temple, is a chapel, on either side of which are two staircases, uniting at the top into a beautiful broad flight of steps. When ascending the latter visitor finds himself in a wonderful and vast circular hall, from which innumerable passages branch off on either side. The rotunda is on the third floor, the chapel on the first, while the temple is on the second story. The fourth floor is not yet thoroughly explored.

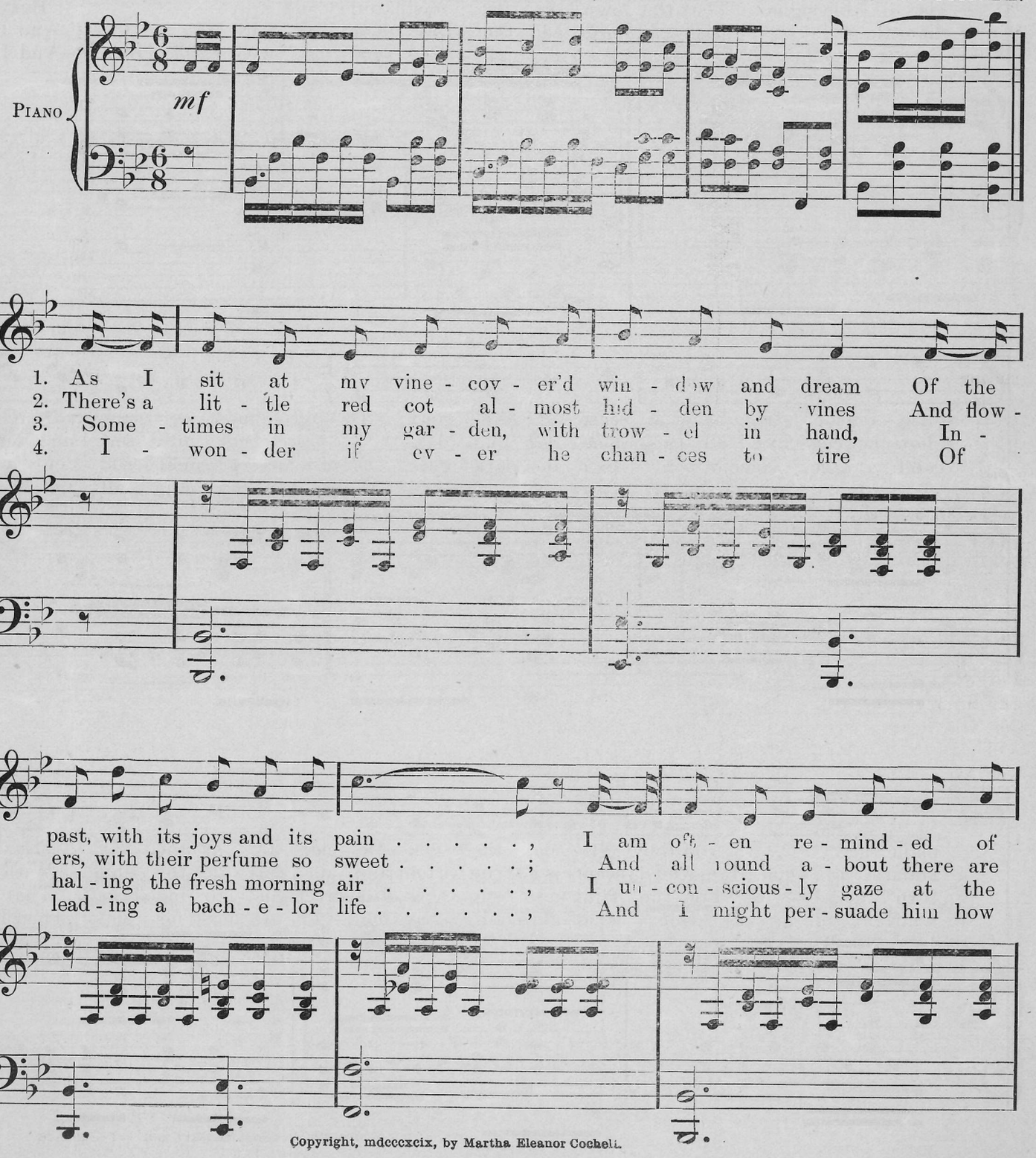
The wonderful series of passages and chambers and the grand scale on which they have been constructed, together with the dimensions of the building, simply baffle description. To a great extent they have not yet been precisely ascertained, as the great part of them is submerged, and pumps are buisly engaged in drawing out the water. Hundreds of camels' skulls and bones of other animals, which must have been used for the purposed of offerings, are visible everywhere.

It must be remembered that this huge but beautiful and artistic city of the dead was built at a time when Alexandria was the greatest and most renowned city in the world after Rome. These remains were a last gigantic but vain effort on the part of Egyptian paganism to revive a dying and rapidly vanishing religion at the advent of Christianity. Not only was the Egyptian religion itself by that time overthrown, but the Thebaid, the country of that religion itself, had fallen too low and become too weak to be raised and revived. Although there were still wars between the sacred cities for the honor of their gods, the bull and the crocodile, the reverence and divine worship that the Egyptians had for those old gods had already come to an end, and while the last of these tombs had been built, the tyranny of the Roman government in the north and the invasion and settlement of the Arabs in the south gave the finishing touches to the matter. Although the old cult had its worshipers in this remarkable city of the dead, the life and vigor of paganism were gone, to return no more. It is interesting, indeed, to note that the hieroglyphics of the Egyptians went hand in hand with their religion, for the visitor who has a general acquaintance with hieroglyphics cannot fail to observe that the latter in the sculptures mentioned have degenerated into mere ornaments—symbols of nothing except a lost mode of writing.

These stately temples, columns, and buildings are now under a crumbling, sandy soil, situated in the most squalid and dirty quarters of Alexandria. But in the time of their glory they must have presented to the eye of the spectator one of the most beautiful and solemn sights of Egypt. The temple of Serapis alone is a glorious edifice, with a flight of 100 marble steps from the street, with each step wider than the one below it. On the summit is the portico, in the form of a circular roof, upheld by four columns. The roofs were ornamented with gilding. The capitals of the column were of copper gilt, while the walls are covered with paintings of a very elegant style. Looking at this temple from a superior altitude, one could gaze down upon the great courtyard, in the middle of which it stood, surrounded by its beautiful and stately columns and porticos inside and out, while the aspect of the whole collection of these magnificent buildings must have been in their day full of grandeur and beauty. As I write, news comes that these discoveries are now in a condition to be viewed by the public and tourist, and that they are all lighted by electricity.—Cairo Correspondence New York Times.

WHAT THE BACHELOR GIRL MIGHT SAY!

Andante Cantabile.

Words and Music by MARTHA ELEANOR COCHELL.

Piano
mf
1. As I sit at my vine - cov - er'd win - dow and dream Of the
2. There's a lit - tle red cot al - most hid - den by vines And flow -
3. Some - times in my gar - den, with trow - el in hand, In -
4. I - won - der if ev - er he chan - ces to tire Of
past, with its joys and its pain . . . . . , I am oft - en re - mind - ed of
ers, with their perfume so sweet . . . . . ; And all round a - bout there are
hal - ing the fresh morning air . . . . . , I un - con - scious - ly gaze at the
lead - ing a bach - e - lor life . . . . . , And I might per - suade him how

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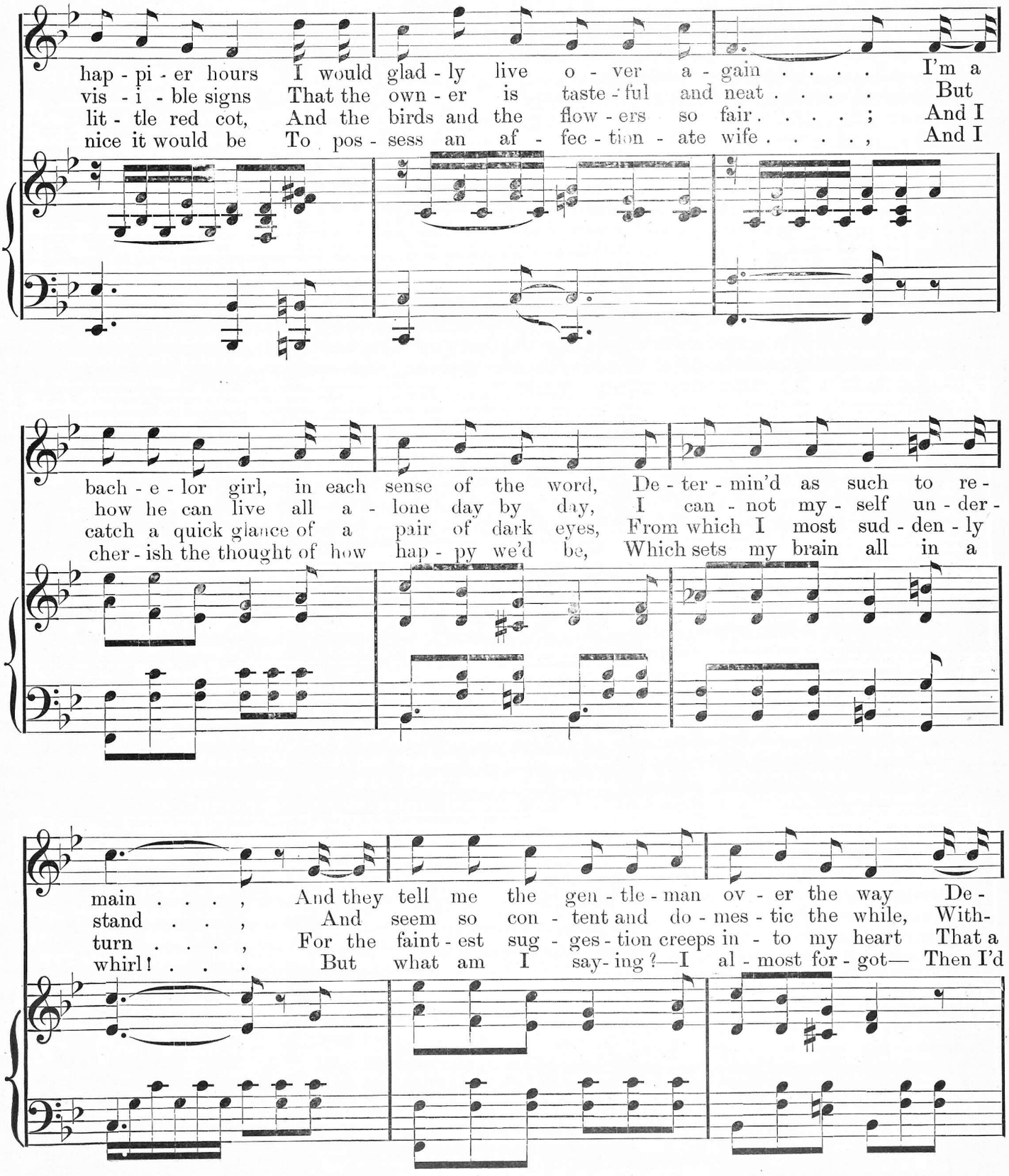
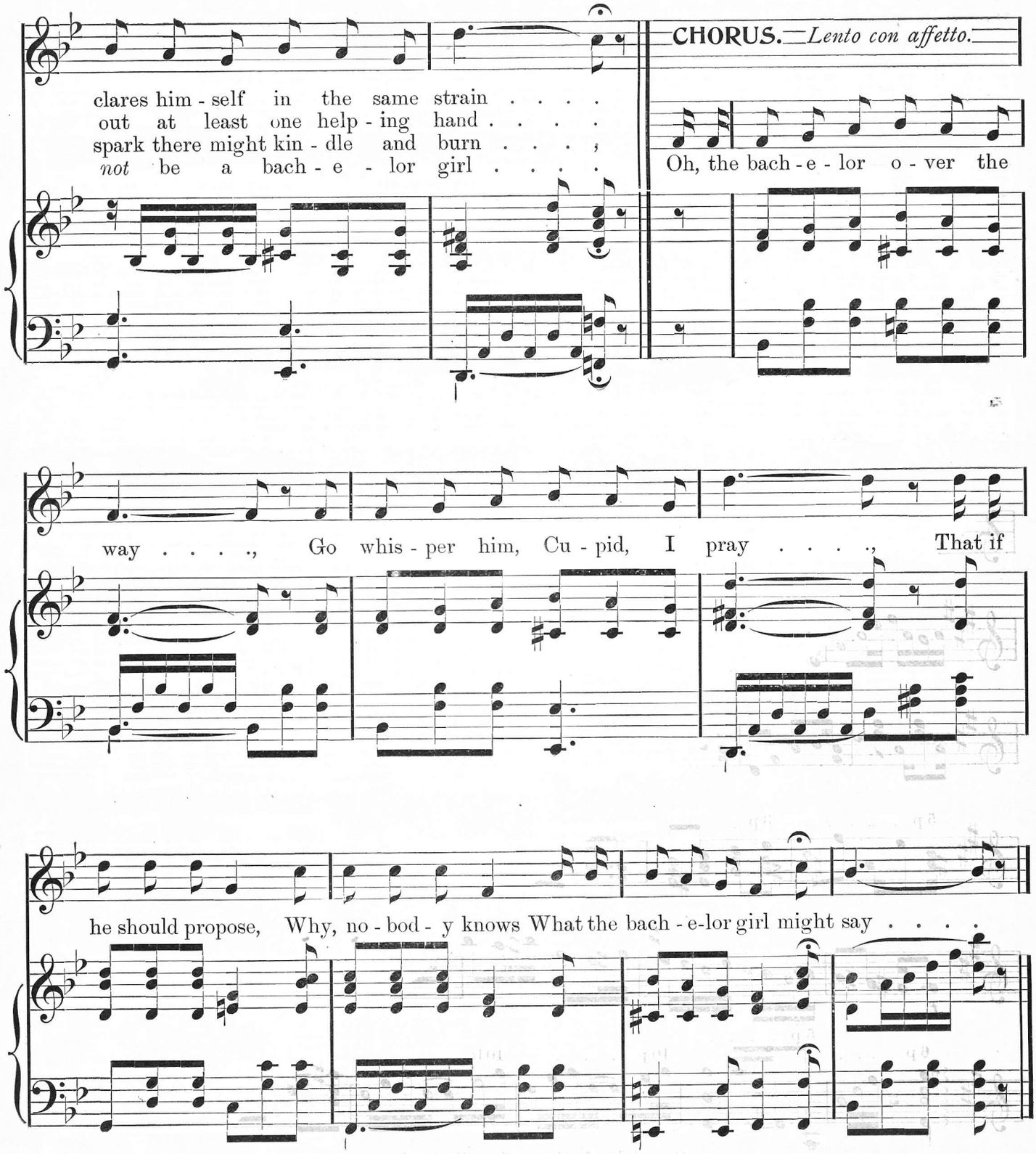

hap - pi - er hours I would glad - ly live o - ver a - gain . . . . I'm a
vis - i - ble signs That the own - er is taste - ful and neat . . . . But
lit - tle red cot, And the birds and the flow - ers so fair . . . . ; And I
nice it would be To pos - sess an af - fec - tion - ate wife . . . . , And I
bach - e - lor girl, in each sense of the word, De - ter - min'd as such to re -
how he can live all a - lone day by day, I can - not my - self un - der -
catch a quick glance of a pair of dark eyes, From which I most sud - den - ly
cher - ish the thought of how hap - py we'd be, Which sets my brain all in a
main . . . . , And they tell me the gen - tle - man ov - er the way De -
stand . . . , And seem so con - tent and do - mes - tic the while, With -
turn . . . . , For the faint - est sug - ges - tion creeps in - to my heart That a
whirl! . . . . But what am I say - ing?—I al - most for - got— Then I'd

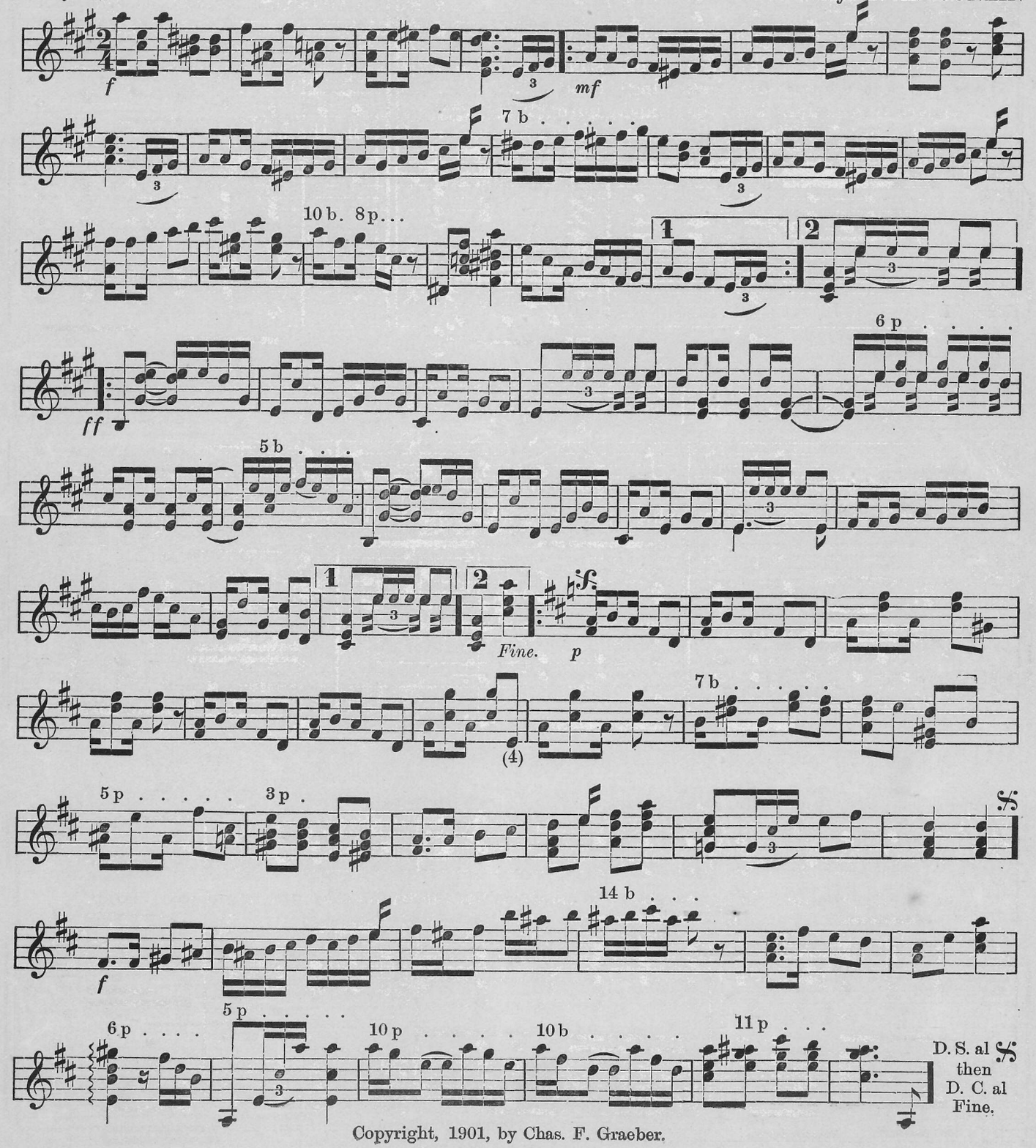
5

clares him - self in the same strain . . . .
out at least one help - ing hand . . . .
spark there might kin - dle and burn . . . .;
not be a bach - e - lor girl . . . .
CHORUS.—Lento con affetto.
Oh, the bach - e - lor o - ver the
way . . . ., Go whis - per him, Cu - pid, I pray . . . ., That if
he should propose, Why, no - bod - y knows What the bach - e-lor girl might say . . . .

Geo. W. Hagans, Music Typo, 532 Clay St., S. F,

Coon's Doin's

Banjo Solo

By T. E. CONLIN



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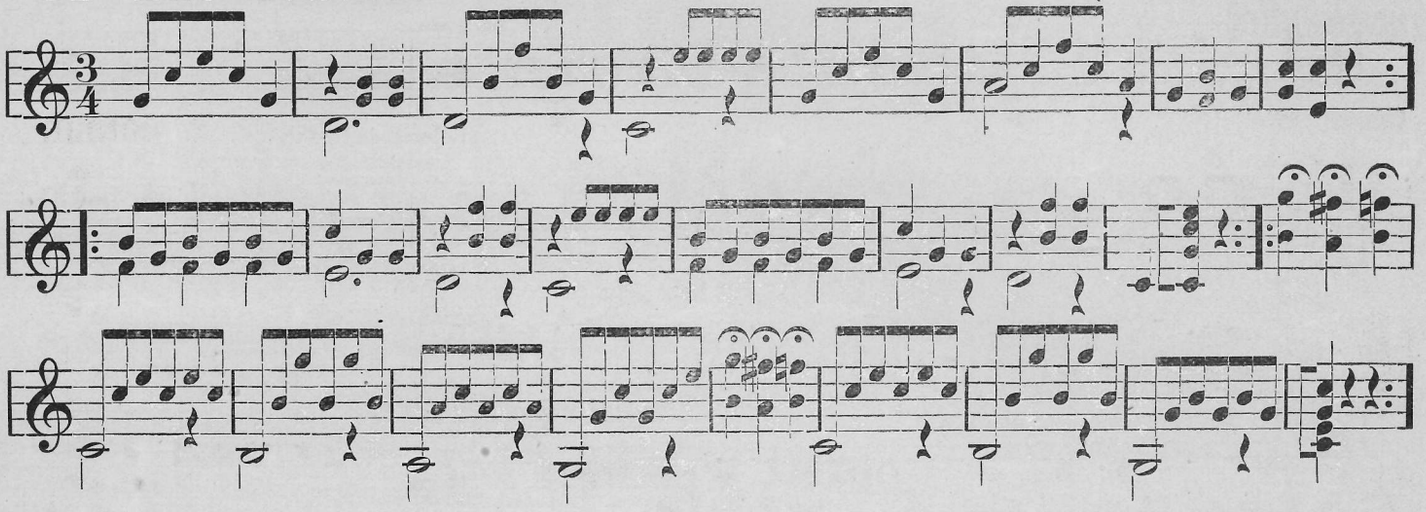
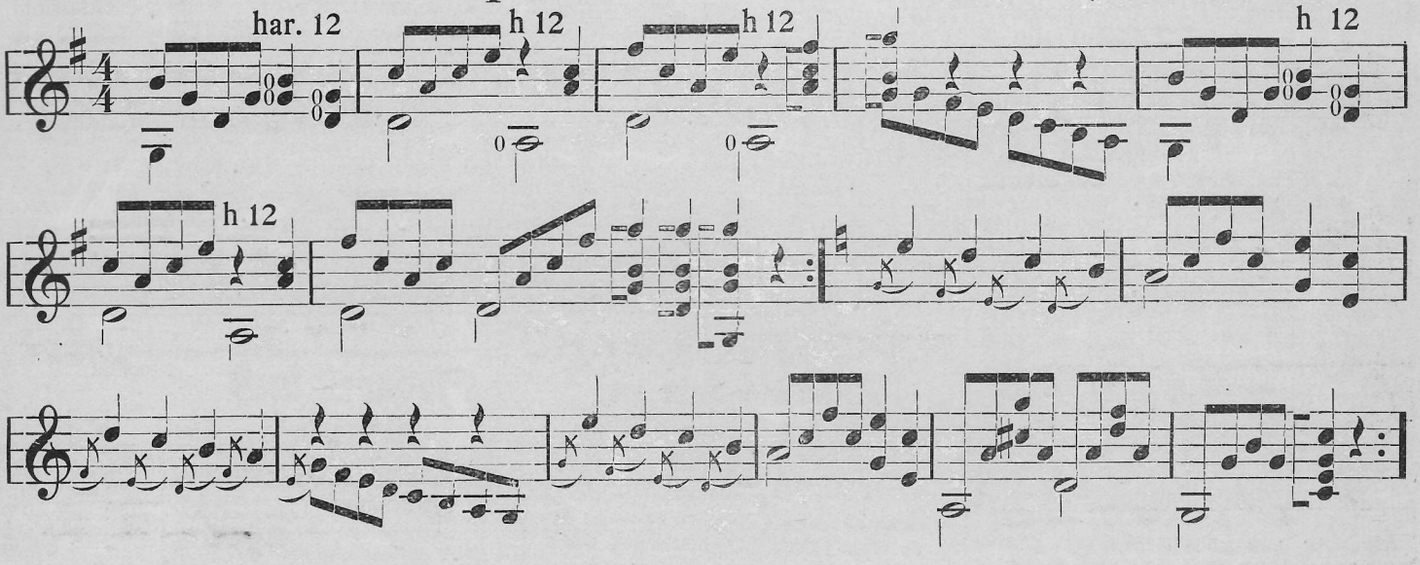
31—The Souvenir Waltz.

By D. MANSFIELD.



32—The Victor Caprice.

By D. MANSFIELD.

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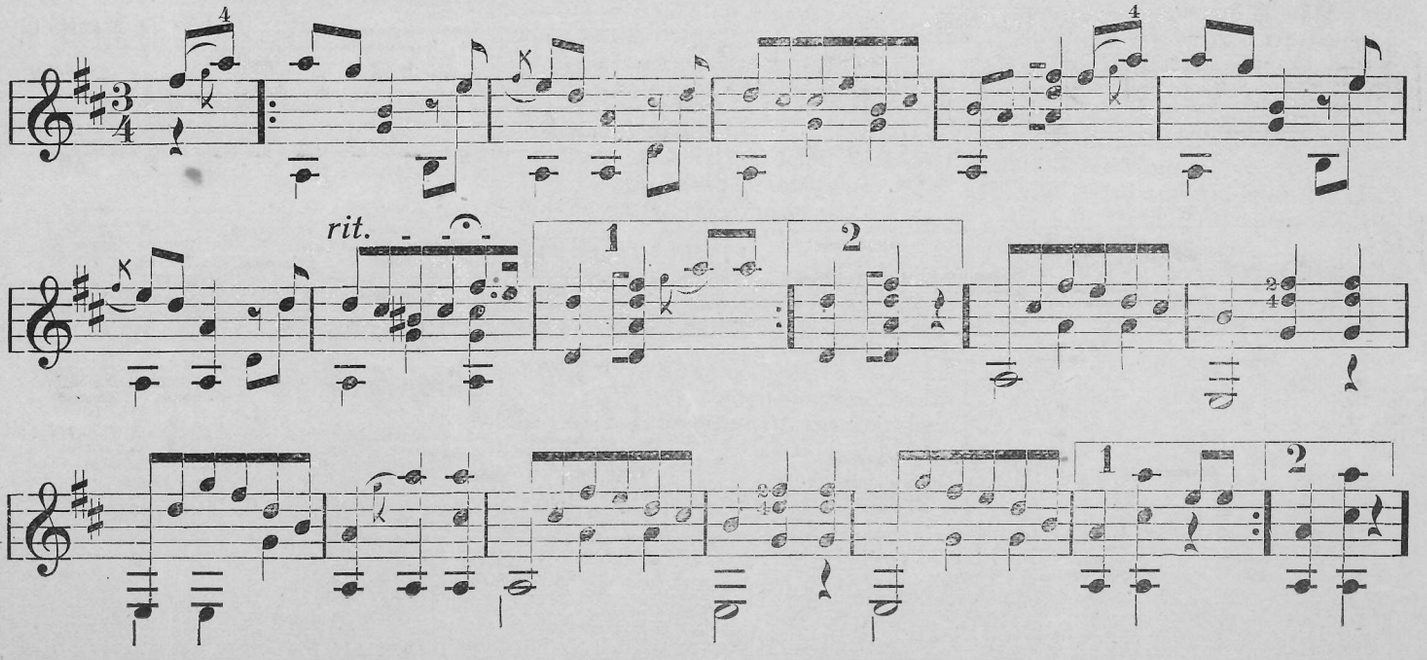
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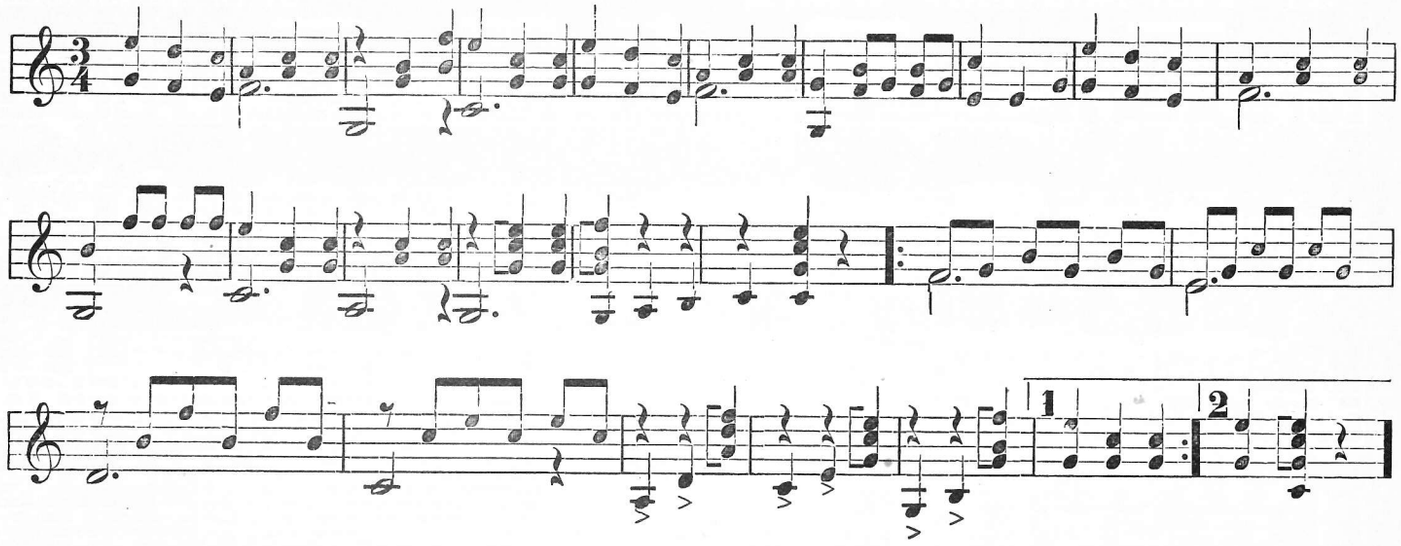
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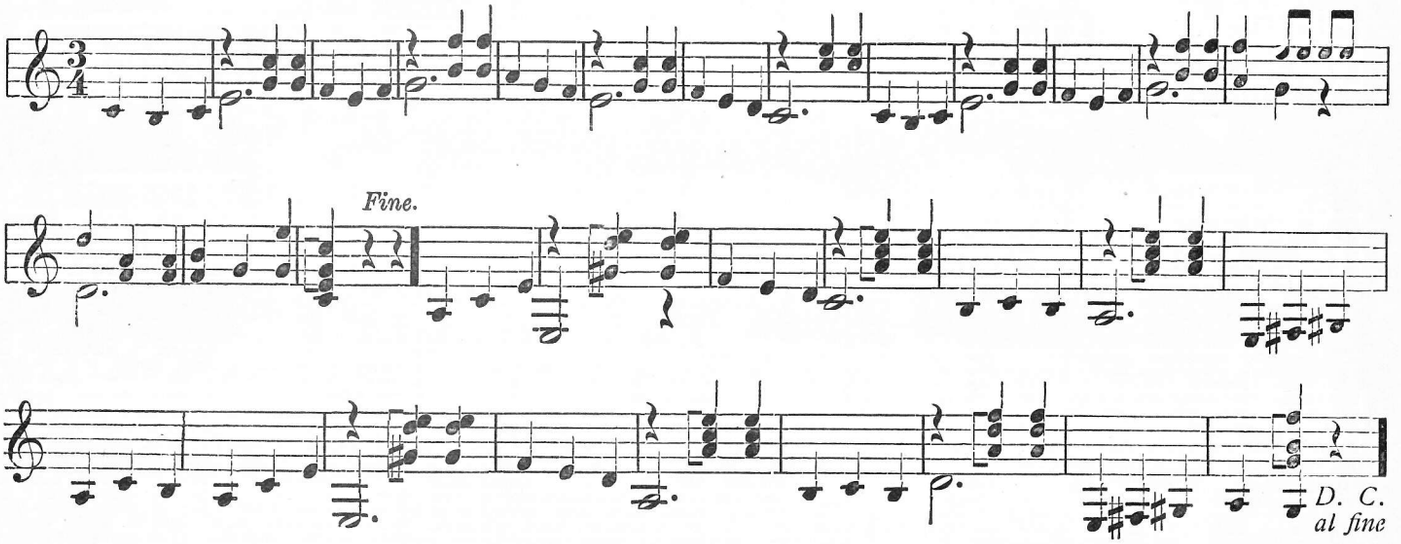
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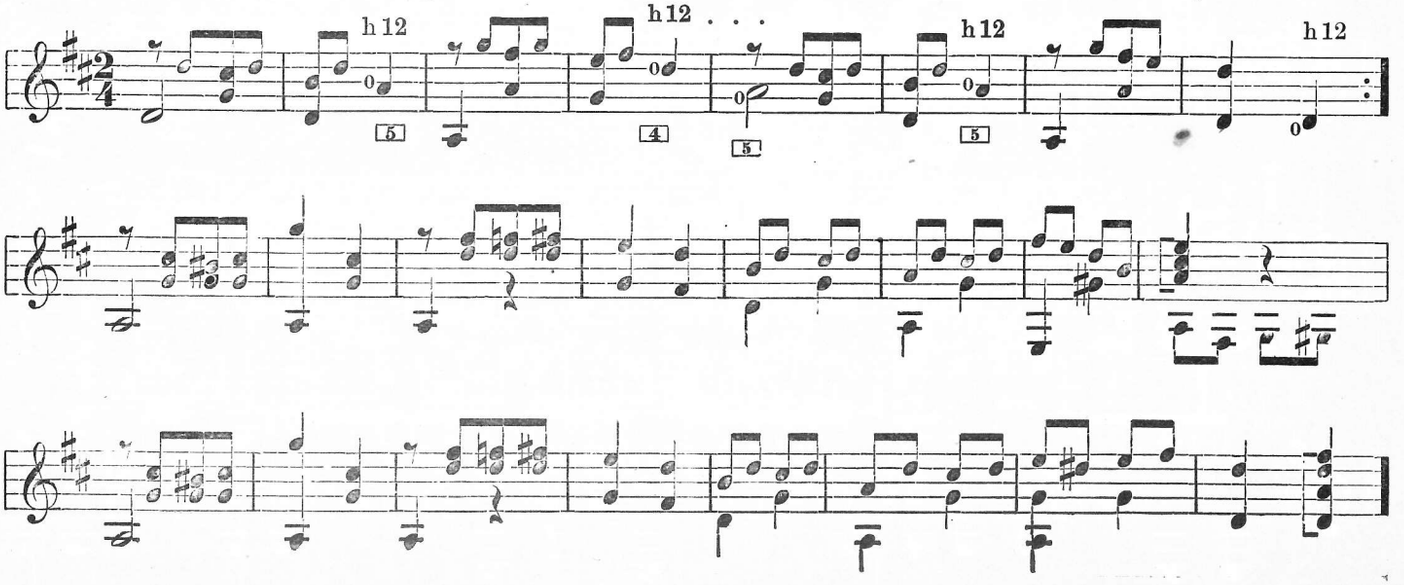
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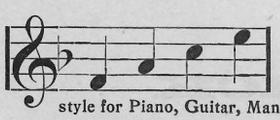

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